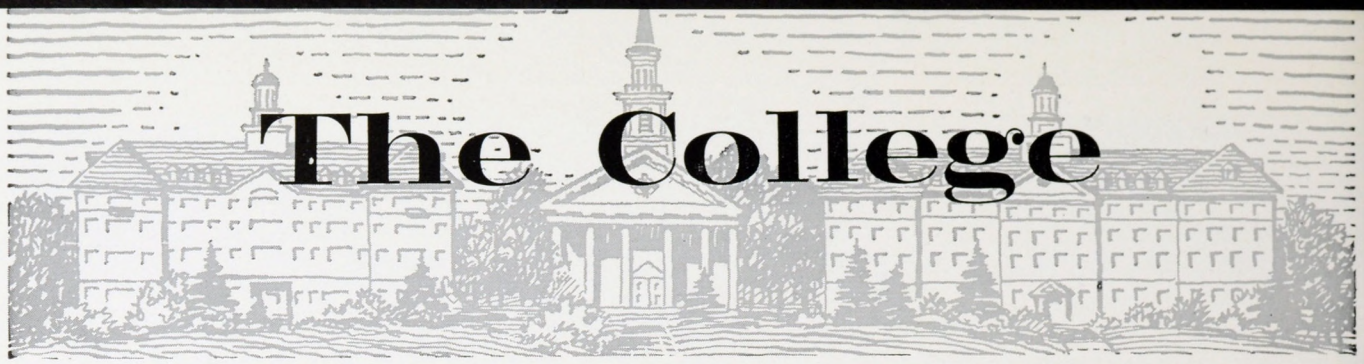
MIDDLEBURY COLLEGE

Your Family and Middlebury

Sent by the College to Middlebury Parents and Friends

AUTUMN
1967



The College

New Music-Art Center Named

The College's new Music-Art Center, now under construction, will be named the Christian A. Johnson Memorial Building, according to an announcement by President James I. Armstrong at the Parents' Luncheon held in the Memorial Field House on October 21.

The $1.5 million teaching facility, scheduled for dedication in the fall of 1968, has been provided by a grant from the Endeavor Foundation of New York City.

The late Christian A. Johnson, a prominent industrialist and financier, had a lifelong interest in education. He established the Endeavor Foundation in 1952 to extend his charitable support of education. Following his death in 1964 friends and business associates established a $50,000 endowed Scholarship in his memory at Middlebury to assist students majoring in Economics.

In making the announcement President Armstrong said, "Middlebury College is proud that our new Music-Art Center will bear the name of one who had a lifelong concern for educating young people. Particularly meaningful to all of us at Middlebury is the fact that Mr. Johnson was the beloved father of an able young lady who graduated in the Class of 1967 as a Fine Arts major."

Ski Team Coaches Selected

John F. Bower, '63, has been appointed instructor in physical education for men (*see page 17*), and will become varsity ski coach in the 1968–69 season. He is unable to coach the team this year as he must protect his amateur standing so he can participate as member of the American Nordic Team in the 1968 Olympics.

Gary E. Vaughn, a former Olympic skier and coach at Dartmouth College, has been named varsity ski coach for the 1967–68 academic year. He served as manager of the Old Forge Ski Area, N. Y., in 1962 and has coached the Alpine squad at Dartmouth. In 1964 he was Dartmouth's head coach, substituting for Al Merrill, who was in Europe with the U. S. Olympics.

Freshman Fathers' Occupations

Many educators, including four college presidents, have sent their sons or daughters to Middlebury this year as freshmen. Twenty-seven fathers of new students are college professors. Four are department heads, one is a dean and one an athletic director. Among fathers engaged in college administration are a vice president and a director of alumni relations and placement.

Public and private secondary school educators with sons or daughters in the freshman class include school superintendents and principals, department chairmen, teachers and a guidance director.

The fathers of the Class of 1971 represent almost every branch of endeavor. There are newspaper, magazine and book publishers and editors, lawyers, theatrical managers, city, state and federal personnel, diplomatic aides, grocery store managers, food and stock brokers, firemen and resort owners.

Many branches of medicine are represented, and many types of business and manufacturing. Scientific researchers, advertising men, building contractors, salesmen, buyers and accountants are listed, and engineering is represented in all categories.

Other fathers include a captain in the British Royal Navy, camp director, port steward, lobster fisherman, stamp dealer, school custodian, hospital administrator, U. S. Merchant Marine bosun, tree farmer, airlines pilot, hair stylist, plumber, telephone repairman, maintenance electrician, banker, architect, photographer, veterinarian, plant foreman, welder and funeral director.

Two great-great-grandchildren of past presidents of the College are members of the Class of 1971. They are Carol Hulbert Ball, great-great-granddaughter of Rev. Calvin Hulbert, sixth president, and Stuart Vail McDonald, great-great-grandson of Rev. Cyrus Hamlin, Middlebury's seventh president.

When President Hulbert assumed office in 1875, the College's enrollment was 53 young men (women were not admitted until 1883). Today 1,411 men and women are enrolled. During the administration of Presidents Hulbert and Hamlin expenses for the year were between $200 and $235. This included tuition ($15), room rent ($11.25), fees for use of library and care of room ($10), fuel, lights and washing ($25), and board, about $140.

YOUR FAMILY AND MIDDLEBURY
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George H. Huban, Editor
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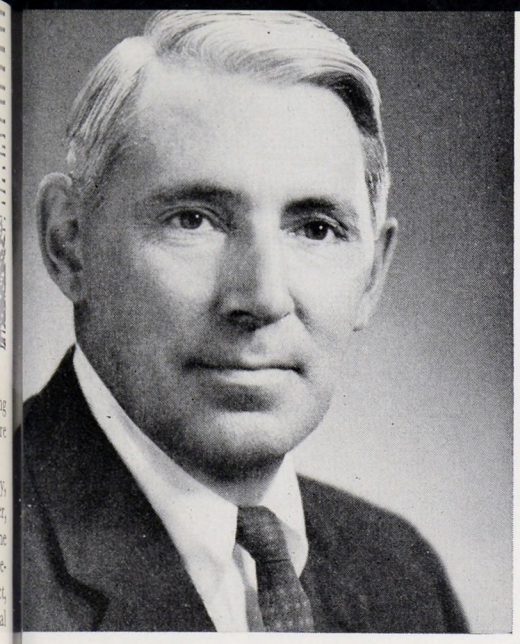
Cover: Representative of the 1,411 students enrolled at Middlebury this year from 41 states and 26 countries are (*left to right*) William B. Graham, '69, Beaver Dam, Wisconsin, Amusaa Mwanamwambwa, '69, Zambia, Mrs. Mwanamwambwa, '70, Frances C. Lively, '70, Littleton, Colorado, between classes on the steps of the Sunderland Language Center. Mrs. Mwanamwambwa, the former Catherine M. Allago of Nigeria, met her husband at Middlebury and they were married last summer.



'To Discover Things More Remote Than Our Knowledge"

By President James I. Armstrong

"The light which we have gained was
given us not to be ever staring on,
but by it to *discover things more*
remote than our knowledge."

THUS, John Milton in the 17th Century, and thus it is with us in the 20th Century at Middlebury.

Some seventeen or eighteen years of living, twelve or thirteen years of formal and informal learning, a decision to earn a baccalaureate degree, an admissions selection process—all preceded this advent or *adventure* which begins this morning for the Class of 1971. For our part we have been preparing for you over a considerable span of time.

The College does have a fair amount of experience in baccalaureate education. A college, you know, is a remarkable entity, for it remains ever young while ever growing older. You are the 168th class to enter the College, and the College's basic aim is at once old and young: to help the entering class to discover things more remote than your present knowledge and our present knowledge. It is an adventure, a quest, and the method is Socratic rather than dictatorial or didactic. We shall ask questions and you will ask questions; there will be no neat advice, no ready answers to the kinds of questions we shall ask and you will ask—to discover things more remote than your present knowledge. Thus, you will probably *not* experience very often that kind of confrontation which a New Yorker cartoon last spring humorously depicted—an unchastened young man with a very irate and authoritarian father who says:

"This is not a debate, a discussion, a man-to-man talk or
a meeting of minds. I'm *telling* you something."

What you will encounter is precisely debate and discussion, intelligently informed and controlled by relevant data. On the other hand, and by way of contrast, you will not find your college completely adopting Oscar Wilde's delightfully ironic precept that:

"It is always a silly thing to give advice, but to give good
advice is absolutely fatal."

You will ask for advice, and within limits we shall be prepared to respond, for we do believe we know in general whither we are tending, the direction in which we go, but the horizons—things remoter than our present knowledge—are forever stretching beyond our grasp.

So we welcome you, the Class of 1971, to Middlebury College. Your college exists for learning, especially undergraduate learning, and this learning should have relevance to your world—a world where there is and always has been metaphorically both a flowing river, change, flux and the fact of the river—the changeless and permanent. Here at Middlebury you live in a precious span of time where learning must be relevant to this changing world,

Freshman Convocation Address given at Mead Memorial Chapel September 17, 1967

where you have an invaluable slight remove—that penultimate stance, which makes possible for you a special kind of perspective. Let me cite one or two examples. Surely in your years here you will consider the threat of brutalization in our society which rightly demands our most serious concern. Shall we reap the whirlwind of our own arrogance in confining the legitimacy of the "American dream" to white men? We avert our eyes, even close our eyes, to the experience of the past, for we have known what happened to earlier societies which allowed self-interest, ignorance and prejudice to prevail, e.g., the late Roman Empire which was in part destroyed from within by its former slaves. Consider also the need for a dynamic view of international relations as man draws closer upon man; the critical need for language is at once proximate as well as ultimate—the time when no man will be a foreigner to another. No one can escape consideration of the scientific and technological revolution which both emancipates and complicates, where the sciences become the humanities. In his message to Congress in 1862 Lincoln said: "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew."

In the midst of such considerations I hope you will be able to find those characteristics of liberal learning which form a kind of permanency, which give us that *direction* of which I spoke. Woodrow Wilson got to the heart of it many years ago:

> "The object of the college . . . is the intellectual and spiritual life. . . . By the intellectual and spiritual life I mean the life which enables the mind to comprehend and make proper use of the *modern world*. . . . The educated man is to be discovered by his point of view, by the *temper of his mind*, by his *attitude toward life*, and by his fair way of thinking. He can see, he can discriminate, he can combine ideas and perceive whither they lead; he has insight and *compassion*. His mind is a practised instrument of appreciation."

This is not a definition of liberal learning, but it is an articulate statement of what we aim for at Middlebury. The aims of liberal learning seem to hold firm from the Academy of Plato to the *Idea of a University* by Cardinal Newman; the means to the ends will need constant adaptation.

Let's take the words of Woodrow Wilson—"the educated man is to be discovered . . . by the temper of his mind, by his attitude toward life . . ." There are three interrelated but distinguishable parts of your life here at Middlebury—curricular, extra-curricular and social. What will be your temper of mind? Your attitude toward these? Think of your response both in terms of the context in which you find yourself and in terms of yourself—i.e., Middlebury College is a *coeducational residential liberal arts* college or community —people not a thing—bound together by a common purpose of learning. Your temper of mind or your attitude is really a way of saying what is important to you, for your response to the world of Middlebury and elsewhere will be a direct function of what your values are. If your expectations are in accord with your values, there will be no crucial disappointment —if you want to learn and expect to find joy in learning, if you see the opportunity despite inevitable human shortcomings, yours will be a productive experience among us. The converse hardly needs explication. As Robert Frost said:

> "The world is full of willing people: some willing to work, the rest willing to let them!"

Unrealistic expectations and selfishly individualistic behavior—a kind of privatism—have their corrosive, sometimes destructive, consequences for all.

Your arrival at Middlebury presents each of you with a new range of freedom and a new possibility of independence. Our expectation is that you will use the freedom as a highway to a new sensibility, a light to lighten your values, and the result will be a competence and a conscience that will give you your own posture, your own independence. While you are here, you will find that the College is not a neutral entity, lukewarm like the Laodiceans. The College has made certain choices, has determined to be this rather than that—and we ask, for example, that you honor the conventions which govern our life together. The conventions are a product of the past and the present; they look to the future; they are not immutable, but they should be honored until changed.

Perhaps some of you are familiar with Plato's investigation of the nature of justice in *The Republic*. In the Second Book young Glaucon, a little dismayed and puzzled by the view that justice, fair-mindedness, may be only a matter of social convention, seeks to show that justice is not merely useful but intrinsically good as an inward state of the soul. He tells the tale of Gyges' ring:

> "The story tells how he was a shepherd in the King's service. One day there was a great storm, and the ground where his flock was feeding was rent by an earthquake. Astonished at the sight, he went down into chasm and saw, among other wonders of which the story tells, a brazen horse, hollow, with windows in its sides. Peering in, he saw

> a dead body, which seemed to be of more than human size. It was naked save for a gold ring, which he took from the finger and made his way out. When the shepherds met, as they did every month, to send an account to the King of the state of his flocks, Gyges came wearing the ring. As he was sitting with the others, he happened to turn the crown of the ring inside his hand. At once he became invisible, and his companions, to his surprise, began to speak of him as if he had left them. Then, as he was fingering the ring, he turned the crown outwards and became visible again. With that, he set about testing the ring to see if it really had this power, and always with the same result: according as he turned the crown inside or out he vanished and reappeared. After this discovery he contrived to be one of the messengers sent to the court. There he seduced the Queen, and with her help murdered the King and siezed the throne." (Cornford's Translation)

Why should he not do as he pleases? Does his impunity free him from any constraint? You have a new freedom—a kind of invisibility from old associations, former teachers and your parents. How will you use it? What values will govern your life in classroom, in extra-curricular activities, in the residence halls, on the athletic fields, in the fraternities. The real question raised by Gyges' ring is absolutely fundamental—will you use your freedom in accordance with your inner convictions, intelligently held, or in accordance with an external expediency? I do not mean mere conformity or compliance—I do mean a judgment based on conviction, knowledge with a conscience—a way of proceeding and judging which is yours and governs your life as one person, not one way in academic work, another way in residence and yet another in social life.

Listen in for a moment to a part of a conversation between a young man and a young woman on a date after a pleasant meal at an elegant restaurant. The passages come from Ernest Gordon's "The Womanly Art of Self-Defense—A No Play." The young man in this particular dialogue (it could just as well have been the young lady) has been maintaining that "discipline means suppression and everyone knows that's bad for you." Essentially he is saying we should follow our "natural desires," and he ardently champions free love.

> She: Why are you going to college if you think discipline only suppresses you? In *my* college we look on discipline as a way of becoming liberated from the control of prejudices and passions.
>
> He: That's different.
>
> She: No it's not. You're a junior. Right? You're majoring in history. And the discipline you accepted of your own volition has enabled you to move around in the subject with a certain degree of freedom. Yet you think you can play around with *people* without any kind of discipline. What morality is, really, is the disciplining of yourself for your own sake and the sake of others."

The young man launches various counter-attacks utilizing the big brother approach, disparagement and cunningly intricate arguments which all miss the mark. The young man finally capitulates: "You're not coming with me. I realize that. Don't give me a sermon besides."

> She: I'm trying to use my freedom in order to be a person in my own right and to do something in life that will help other people as well as myself!! I'm not afraid of being moral . . . while the decision to do this or to do that is mine, . . . I've got other people to help me. I've got the help of the people in the past who demonstrated the meaning of things I've been trying to say, by the quality of their lives. . . .

The conversation continues and ends with the young man saying:

> He: This has been a fairly expensive lecture.
>
> She: You'd better take me home now.
>
> He: Would you go out with me again next weekend?
>
> She: You want to see me again?? Why??
>
> He: God knows.

What this young lady says so directly and so simply, so honestly and by no means piously, strips away the slick, the ersatz, the superficial, the specious argument.

Your life at college is finally one life as knowledge is one. An educated man does not separate his academic from his non-academic life with a different *modus vivendi* for each. In the liberal arts, knowledge is knowledge with a conscience, not just an intellectual exercise like some sterile ritual through which we mumble our way, secretly disgarding it as irrelevant. Freedom and discipline, competence and accountability are bound together in an inevitable interrelationship for the whole of life. To ask what these relationships are is to ask compelling, important questions about the nature of man—who we are and what we ought to become.

I hope you will ask such questions.

With the Faculty

By

Dr. Paul M. Cubeta,

Dean of the Faculty

This September twenty-five new colleagues joined the Faculty of Middlebury College—a record number and clear evidence that the Faculty is growing in both strength and numbers. The Faculty-student ratio now is 11.5 to 1, the smallest it has been since the early days of the College's history.

The new Faculty has been called to Middlebury at all ranks from Instructor to Endowed Professor and has joined 17 of our 23 departments. It may be the most internationally educated Faculty ever drawn to the College in one year. New members have studied at Oxford; the University of Geneva; the Sorbonne; the University of Zurich; St. Joseph's Pontifical Seminary in Alwaye, India; the University of Freiburg, Germany; Leningrad State University—to say nothing of many major American universities and colleges. They have taught at universities as diversified as Dartmouth and Indiana, Cornell and the University of Geneva, the University of Peshawar in West Pakistan and the University of Wyoming, Harvard and Connecticut College.

They include a Presbyterian minister and a Catholic priest, an Olympic Nordic ski champion and an expert on locust control in the Middle East and East Africa, a high school director of forensics and an instructor at a French lycee. Of their many publications the following would be representative:

"Wild types and mutant stocks of *Mormoniella*."
A review of I. P. Kozljaninova *Sovremennoe literaturnoe proiznoshenie* (*orfoepija*).
Within the Cloistures (written in Malayalam).
"*The Microwave Spectrum of Methylhypochlorite*."

And perhaps finally there is no better way of describing the quality of liberal education at Middlebury than to consider what this training and these talents will do when committed to the teaching of our undergraduates.

HUMANITIES DIVISION

English, Drama, Speech

Dale DeLetis
M.A., Stanford
Instructor and Director of Debate

Mr. DeLetis graduated *summa cum laude* with Phi Beta Kappa honors from Catholic University of America in 1963. Before coming to Middlebury, he was director of forensics and debate and manager of the drama program at Serra High School in San Mateo, California.

Dr. Howard M. Munford, '34, was recently named Abernethy Professor of American Literature and Chairman of the Department, succeeding Professor Reginald L. Cook, '24, who resigned the chairmanship after 37 years. Dr. Munford earned his B. S. degree from Middlebury in 1934, his master's from the Bread Loaf School of English in 1939, and his Ph. D. from Harvard in 1951. Except for his years of service as a naval officer in World War II he has been a member of the Middlebury faculty since 1941. Professor Munford received Fulbright Lectureships in American Literature at Abo Academy and Turku University, Finland, in 1955, and at the University of Freiburg, Germany, in 1963. During the summer of 1957, he lectured in India under the American Specialists Program of the State Department, and in 1958 he was a member of a delegation of professors who toured the U. S. S. R. He has also held a fellowship from the Fund for the Advancement of Education for the Study of the Philosophy of Science at Stanford University. He is now at work on an edition of W. D. Howells' *The Minister's Charge* for the Indiana University Press.

Dr. Munford

Carolyn Greenstein
M.A., Columbia
Visiting Lecturer (*Part time*)

Mrs. Greenstein, the wife of David Greenstein, an Instructor in English, received her bachelor's degree at Swarthmore and her master's degree at Columbia, where she is writing her doctoral dissertation on Ben Jonson's non-dramatic poetry.

Bart F. Teush
A.B., Swarthmore
Instructor

A native of Stamford, Texas, Mr. Teush is working for his Doctor of Fine Arts at the Yale School of Drama. He is a member of Phi Beta Kappa. As part of his duties, he will direct several drama productions.

Music

Emory M. Fanning
Mus. A.D., Boston University
Assistant Professor

Mr. Fanning received his Bachelor of Music degree from Oberlin and his master's degree from the University of Illinois. From 1964 to 1967 he was Assistant Professor of Music at

(*Please turn to page 15*)

The Faculty Recommends... books of merit

MIDDLEBURY COLLEGE

FALL 1967

VOLUME IV NUMBER 1 • DAVID J. LITTLEFIELD, EDITOR

Belles-Lettres: Personages-Epistles-Poems

The Letters of Henry Wadsworth Longfellow, Edited by Andrew Hilen, Volumes 1–2, Harvard University Press, 1966, $25.00.

The Belknap Press has recently issued two volumes of what promises to be an elegant and expensive edition of Longfellow's letters. The editor, Mr. Hilen, a professor at the University of Washington, has carefully brought together more than eight hundred that he wrote to family, friends, colleagues, and publishers from 1814, when he was a seven-year-old at the Portland Academy, until 1843, when he had established an international reputation as a poet and student of modern languages.

Surprisingly and somewhat disappointingly, Longfellow's letters do not reflect the triumphs, the shocks, and the tragedies of his early, meteoric career. In his role of epistolary correspondent, Longfellow never quite relinquished his down-East taciturnity and self-control. He published his first volume of poems in 1826, and by 1843 he had brought out two prose works and two additional collections of poems. He had travelled thrice to Europe: he spoke French, Spanish, Italian and German fluently, and he could get by in Portuguese, Swedish, Danish and Dutch. In 1836 he succeeded George Ticknor as Smith Professor of Modern Languages at Harvard. Two younger sisters died in 1829 and in 1834, a brother-in-law, friend and Bowdoin classmate in 1835. Worst of all his wife Mary died in the same year of complications following a miscarriage in Rotterdam. This last and greatest tragedy in his life further stiffened his stoical backbone. He confessed to a friend, "I had little thought, that death could be so stripped of all its terrors," to his father that "the sense of my bereavement is deep and unutterable," and finally to his dead wife's sister: "The world considers grief unmanly, and is suspicious of that sorrow.—Hence we strive to be gay and to put a cheerful courage on, when our souls are very sad."

A sort of stoicism, a striving after optimistic affirmation, characterizes several of Longfellow's earlier poems. The robust masculine voice of "A Psalm of Life" (Life is real! Life is earnest!/And the grave is not its goal;) or of "The Village Black-Smith" and "Excelsior" may strike our ears as banal and unsubtle, but it is refreshing when compared to the then highly popular effusions of Letitia Elizabeth Landon and Felicia Hemans:

> Leaves have their time to fall,
> And flowers to wither at the north-wind's breath,
> And stars to set—but all,
> Thou hast all seasons for thine own, oh! Death.

A list of titles from Mrs. Hemans' prolific pen suggests that her audience delighted in lugubrious sentimentality. Examples are "The Graves of a Household," "The Last Wish," "Christ's Agony in the Garden," "The Departed," "The Ruin," "The Nightingale's Death-Song," and my favorite, "Evening Prayer at a Girls' School." We may dislike Longfellow's vigor, but we can at least welcome the change he wrought upon the voice of popular verse in the eighteen-thirties.

Because he was so self-contained, Longfellow has little to say to those who seek glimpses of poetic birth-pangs or hints of creative activity. We become conscious instead of the gradual replacement of forced wit and youthful gaiety by a relaxed mature self-assurance. Typical of the later voice is a friendly note he wrote to Poe, then an obscure, struggling editor, though he heard that Poe had unfavorably reviewed his poetry: "all that I have read from your pen has inspired me with a high idea of your power; and I think you are destined to stand among the first romance-writers of the country, if such be your aim." Here is no cry of wounded vanity, but instead the kindly notice of a fellow-writer. Even the vicissitudes of a five-year courtship of Fanny Appleton, who became his second wife, prompted only hints and veiled allusions in letters to his friends. More revealing of his actual state is the fact that his health broke, and that he had to take the *wassercur* on the Rhine. But by the end of 1843, when Mr. Hilen's second volume leaves us, Longfellow had won Fanny's hand and settled at Craigie House to live out his most famous and fruitful years.

Longfellow's letters will probably prove most valuable to historians of ideas and of *belles-lettres;* his friends and correspondents were some of the most interesting people of a richly intellectual time. They include Hawthorne, who had been a Bowdoin classmate; Charles Sumner, at the time a young Boston lawyer, and later Senator, martyr for the abolitionists, and implacable foe of the moderate reconstructionists; and Samuel Gridley Howe and his wife Julia Ward, co-editors of *The Commonwealth*, an anti-slavery periodical. Howe championed many humanitarian causes, ranging from the same Greek revolution in which Lord Byron died, to the founding of the Perkins Institute for the Blind. His wife is best known for changing a slightly vulgar marching song into America's most stirring hymn. Her brother, Samuel Ward, Jr., a flamboyant New Yorker and Longfellow's "most amiable and beloved Sam" became "King of the Lobby" in Washington, and made a fortune in influence peddling.

If those who cherish a warm spot for Longfellow's poems cannot gain a clearer appreciation of the poet from this attractive edition, nevertheless they can discover, with

those who dislike his poems, that the author of the letters was a self-contained but witty and generous man.

—Frederick C. Cabot

Mr. Cabot is Assistant Professor of English.

Дежурный по человечеству

Булат Окуджава, *Будь здоров школяр, Стихи,* Издательство Посев, Франкфурт, 1966, $2.00

Булат Окуджава один из советских поэтов послевоенного поколения, который многим отличается от других.

Его творчество состоит из трех элементов: поэтического, музыкального, и вокального. Чтобы полностью оценить талант Окуджава, мало его только читать, надо его услышать. Он полупоет, полудекламирует свои стихи под гитару, на которой он играет. Он поет вполголоса, задумчиво, как будто забыл о присутствии других и напевает для себя. Голос у него скромный, далеко не голос певца, хотя многие его считают самым популярным певцом в Советском Союзе. Мелодии и слова его песен-стихов просты.

Поэт Евгений Евтушенко в своей «Автобиографии» в 1957-ом году написал об Окуджава следующее: «Поэт Булат Окуджава редактировал в издательстве скучные рукописи. По вечерам за стопкой водки он пел под гитару двум-трем друзьям свои неповторимые стихи, не подозревая, что через несколько лет их будут переписывать на множество магнитофонных пленок».

Американец не может отдавать себе полного отчета в значении такого поэта как Окуджава. В Советском Союзе ходят на его выступления как в Америке молодежь ходит на выступления Боба Диллона или Битлсов. Песни-стихи Одуджава любимы, их поют везде на работе и на досуге, выражая ими свое душевное настроение. На открытые музыкальные выступления Окуджава почти невозможно достать билетов, и на вечеринках молодежи всегда бывают магнитофонные записи его песен.

Секрет Окуджава заключается не только в его поэтическом таланте но и в удивительной способности поэта выражать в своем личном творчестве настроения, стремления и ожидания народа. Некоторые критики считают его «современным Баяном», поэтом-певцом древних времен, которого упоминают в «Слове о полку Игореве» и в «Задонщине». Художественные средства, которыми он пользуется подтверждают эту мысль: близость к народной песне, иносказание, метафоры и родство с устной поэзией. Надо только читать такие стихотворения как «Один солдат на свете жил» или «Чорный кот», чтобы убедиться в том, что Окуджава ведет таинственный разговор со своими читателями-слушателями. Без риска поставить себя в неловкое положение партийная цензура не может прямо обвинить поэта. Все же, советская пресса часто нападает на музыкальные вечера Окуджава, обвиняя его в мелкотемье и в мещанских вкусах.

Булат Окуджава родился в 1924-ом году в Москве. В 1942-ом году, он добровольно поступил на военную службу. Он принимал участие в боях и был ранен. В 1950-ом году, он окончил Тбилиский государственный университет и стал работать учителем в одной из сельских школ Калужской области. В настоящее время, он живет и работает в Москве.

Первую часть этой книги занимает повесть «Будь здоров школяр», которая была напечатана в альманахе «Тарусские страницы» (1961). Очень быстро после своего выхода, этот альманах был изъят из продажи. Эта повесть посвящена теме Второй мировой войны, и во многом автобиографична. Ее главный герой еще учится в десятилетке, потом комсомольские агитаторы его уговаривают уйти добровольцем на фронт, и в конце, он возвращается раненым. Вся повесть обличает фальшивую славу и ложный обман в войне. Читатель видит войну с точки зрения семнадцатилетнего мальчика, который не всегда знает как вести себя как опытный боец, и часто бывает неуверенным в себе.

В поэтическом творчестве есть два разных корня происхождения: собственнено поэтический и песенно-поэтический. Песенно-поэтический подход можно заметить в стихотворении как «По Смоленской дороге леса, леса, леса». Другие как «Мой карандашный портрет» и «Сверчки» звучат исключительно как чисто поэтические стихи.

Тематика поэтического творчества Окуджава разнообразна но первое место занимает Вторая мировая война. Он чаще всего описывает как война действует на людей и как она калечит их, умственно и физически. Он пишет о горе солдат, которые возвращаются домой не в силах замечать, что в их доме «пахнет воровством» («О войне»), и о гибели таких прекрасных людей, как Ленька Королев («Ленька Королев»).

Вместе с трагическим входит сатирический элемент. В стихотворении «Песенка американского солдата», он пишет о том, как солдат может потерять чувство ответственности и совести: А если что не так — не наше дело.

Как говорится — «Родина велела!»
Как славно быть ни в чем не виноватым,
Совсем простым солдатом, солдатом.

Судя по сведениям из Советского Союза, это стихотворение имело другое название, которое Окуджава был принужден переименовать «Песенкой американского солдата». Все-таки, эта песенка может относиться к любой войне и к любой армии.

Часто встречаются в его песнях-стихах призыв к человеческой солидарности, основанной на любви, на дружбе и на товариществе. По мнению Окуджава, только в ней спасение людей. Самый лучший пример такой дружбы нам дает поэт в стихотворении «Ночной троллейбус».

Все стихотворения Окуджава выражают глубокую любовь и уважение к человеку. Он жалеет человека, выносящего тяжелые переживания, и сочувствует его страданиям. Ясно, что поэт горюет о душевном разрушении человека, которое часто происходит от войны, о том, что приходится перестроить не только страну, но и человека. Вопреки горю поэта, чувствуется вера в доброту человечества, и в победу над тем, что тянет людей к войне. Самая важная заслуга Окуджава заключается в том, что он умеет возобновлять нашу веру в красоту человеческой природы:

Ты красив, человек!
Это надо ж такое суметь!

—Alfred W. Shepherd

Mr. Shepherd, Instuctor in Russian, takes a lively interest in contemporary Russian poetry.

The Complete Poems of D. H. Lawrence, edited by Vivian de Sola Pinto and Warren Roberts, two volumes, Viking, 1964, $15.00.

At a time when there is a dearth of careful textual presentations of major twentieth-century American and British writers, Pinto and Roberts have both practiced sound scholarship and given admirers of Lawrence access to more of his poetry than has appeared in any previous edition. Theirs will undoubtedly be the definitive edition of Lawrence's poems for a considerable length of time. To read from *Rhyming Poems* through *Uncollected Poems* offers us the possibility of seeing Lawrence's poetry clearly and as a whole, of thinking about it in developmental terms or seeing it in relation to Lawrence's novels, and finally, of recognizing its peculiar strengths as well as its weaknesses. Given the degree of historical perspective on Lawrence's art we have achieved by now, and the freedom from the violent responses that characterized both the literary criticism and the reminiscences of the thirties and forties, it is possible to define Lawrence's relation to tradition, indeed to see him as a traditionalist, and to recognize the differences between his poetry and that of other twentieth-century poets.

Lawrence's poetry is totally unlike the poetry of T. S. Eliot, for example. Eliot has been regarded as a traditionalist, but his traditionalism has its expression in the attitudes lying behind the poetry rather than in his poetic method. In a world which he vividly apprehended as disunified through the absence of any shared communal values, particularly religious values, Eliot found it necessary to create—or re-create tradition. For a vision of the world as unified and meaningful he had to look back to the world preceding the Renaissance. There he found, particularly in Dante's poetry, a model or pattern of unity which he could allude to in his own poetry in order to evoke such a world. Eliot's poetic method, on the other hand, was radical and innovating. It fused two poetic traditions: the seventeenth-century metaphysical poets' use of metaphors in which the image and its referent seem, upon a first reading, to be widely separated from one another, as in the opening lines in "The Love Song of J. Alfred Prufrock" ("Let us go then, you and I,/When the evening is spread out against the sky/Like a patient etherised upon a table"); and the nineteenth-century French symbolist poets' use of abrupt transitions in syntax and richly elaborated symbolic patterns (as in the phantasmagoric landscape and shifting identities of the narrator in *The Waste Land*).

Lawrence's sensibility, unlike Eliot's, is essentially a Romantic one. In his poetry one hears echoes of Blake, Wordsworth, Keats, the early Tennyson, and Swinburne, and his use of metaphor follows the methods of the Romantic poets. It is not surprising, therefore, that the most compelling aspect of Lawrence's poetry is his ability to transform ordinary, everyday reality into something beyond itself. E. M. Forster recognized this when he spoke of Lawrence as a prophet who is "irradiating nature from within, so that every colour has a glow and every form a distinctness which could not otherwise be obtained." Consider, for example, "Gloire De Dijon."

When she rises in the morning
I linger to watch her;
She spreads the bath-cloth underneath the window
And the sunbeams catch her
Glistening white on the shoulders,
While down her sides the mellow
Golden shadow glows as
She stoops to the sponge, and her swung breasts
Sway like full-blown yellow
Gloire de Dijon roses.
She drips herself with water, and her shoulders
Glisten as silver, they crumple up
Like wet and falling roses, and I listen
For the sluicing of their rain-dishevelled petals.
In the window full of sunlight
Concentrates her golden shadow
Fold on fold, until it glows as
Mellow as the glory roses.

There are only three explicit metaphors ("like full-blown yellow/Gloire de Dijon roses," "like wet and falling roses," "mellow as the glory roses") and the referent to which each points is the figure of the woman. The simplicity of method, however, belies the complexity of what has been achieved. Bath-cloth and water, shoulders and breasts, become a presence; substance becomes shadow, but paradoxically shadow is more substantial than substance (the shadow "concentrates"); man and nature become one elemental earth, air, fire, and water. Lawrence's poetic imagination is an analogizing and synthesizing one: the attributes of the woman are the attributes of the rose and those of the rose are those of the woman. It is in poems like "Gloire De Dijon," and particularly in the remarkable sequence *Birds, Beasts and Flowers*, that Lawrence triumphs.

But also in reading *The Complete Poems* one cannot avoid seeing the serious limitations of Lawrence's work when he writes in the satirical mode. It is very difficult, for example, to read with delight and/or insight the poems in *Pansies* and *More Pansies* because Lawrence's causes seem either curiously dated or the immediate expression and satisfaction of a personal quarrel. They are far too direct in their expression, and the absence of imagery within them reduces them to the level of some of the more unfortunate passages in a novel like *Aaron's Rod*. Lawrence is at his best when he is keeping his eye on the object he is describing, rather than reducing poetry to personal utterance. The experience of reading Lawrence's poetry is often to "see into the life of things," and there have been only a few poets who have offered us a similar intensity and awareness of perception.

—George W. Bahlke

Mr. Bahlke is Assistant Professor of English.

Mind and Body

G. W. F. Hegel, *The Phenomenology of Mind*, translated, with an introduction and notes by J. B. Baillie and a special introduction by George Lichtheim, Harper Torchbooks, 1967, $4.75.

On October 13, 1806 Hegel completed the final draft of *The Phenomenology of Mind*. Even while he was composing the final sentences of his preface to the work he may have heard the cannons of Napoleon roaring across the city of Jena, signaling the end of an era in the life of Western civilization. In its own way this work also marked the end

of an epoch in the intellectual tradition of the West, for in it Hegel attempted to initiate a broad-based intellectual movement embracing all the valid branches of human knowledge. He rejected the rationalist-mechanist approach of the eighteenth century as well as the romantic approach of his contemporaries and sought to introduce an organic system of knowledge, integrating the classical, scholastic, rationalist, romantic and all other intellectual movements.

In this effort he was recognized by his German colleagues as a creative scholar and his work was anticipated with enthusiasm. But the scope and nature of it was not known until it appeared in print. What his friends had expected was an elucidation of an area of thought, a sudden and momentary flare of genius or perhaps a synthesis of some sort. But the appearance of the *Phenomenology* as a masterly synthesis of all intellectual traditions from the Hellenistic period to the present was totally unexpected. To a few of his contemporaries Hegel appeared the supreme master—an Aristotle, Plato, St. Thomas, Immanuel Kant all put together. But his attempt to give order to the chaos of intellectual nit-picking (of which our own age has become the supreme example) and the pseudo-scientism of the specialists was not generally appreciated. To comprehend the cosmos in rational terms is the purpose of philosophy, but few philosophers had dared to form their perspectives in cosmological terms. The merit of Hegel is that he attempted this at all.

The intellectual comprehension of the whole universe is a difficult matter, yet that is precisely what Hegel attempted. His purpose was to trace a meaningful development of the human personality, a goal no one can quarrel with. He started with the most elementary empirical experiences and ended with the subtlest abstractions. The dimension of the work thus was all-encompassing. By training and experience Hegel was primarily a historian of philosophy. But in the *Phenomenology* he far exceeded the usual role of a historian in the sense that he attempted to synthesize and give a coherent form to the whole body of human knowledge. The whole range of human experience was the subject of his treatise. One of his problems in this connection was to weed out the pretentious pseudo-sciences such as "Phrenology," "Physiognomy" and the like. The lengthy treatments he gave to these "sciences" may surprise us, but were he to write the book again today he would, I fear, find equally hollow branches of learning to be dealt with. His omission or inadequate treatment of some of the *bona fide* sciences, chemistry for example, may be explained by the fact that he treated them elaborately in subsequent works. The same is true of music and fine arts. However, the omission of these and other aspects of human experience from his book was unjustified. Realizing this, no doubt, Hegel started to revise the *Phenomenology*, but unfortunately he did not live long enough to complete his revision.

Hegel has dominated the intellectual history of the last 150 years as either a master to be followed or a villain to be condemned. But the real significance of his legacy lies in the failure of his attempt to give a cohesive totality to all human experience. His failure became the supreme failure because of his genius. Aristotle, Plato and all other universal philosophers who set out to explain the totality of the universe as a rational whole had also failed. Thus unwittingly Hegel accomplished the opposite of what he set out to do, that is the unhinging of the natural sciences from their union with metaphysics.

Hegel's influence is felt on all the forms of historicistic philosophies of the twentieth century, Marxism, for instance, and philosophical idealism and existentialism. His attempt to cloak universal history with a metaphysical gown did fail, but his invocation of history itself to give meaning and continuity to the human experience is imitated by the new sciences of sociology, anthropology and other studies of culture.

The significance of *The Phenomenology of Mind* in 1967 is no less than in 1806. The fundamental questions Hegel attempted to answer are still raised and will be raised by intelligent men at all times. The meaningful existence of the total man in the total universe has become more problematic in the complexity and diversity of modern day empirical experiences. The fundamental questions relating to the nature and goal of man should, therefore, be asked again with even greater anxiety. There certainly will not be ready answers, but the very fact that these questions can still be raised is an index of our questing-questioning humanity. —CYRIAC K. PULLAPILLY

Mr. Pullapilly is an Instructor in Religion.

OTTO LOWENSTEIN, *The Senses*, Penguin, 1966, $1.25.

Throughout the history of science scholars in various fields have pursued the study of the senses of man and his fellow animals. Within the last hundred years most of the great advances in our knowledge of the senses have been made by psychologists and physiologists. The psychologist frequently derives his interest in the senses from a concern for the way in which information about the external and internal environments reach and influence a behaving organism. The physiologist, although more competent than the psychologist in the technical details of nerve action and the biochemistry associated with the sensory systems of the body, may lack an interest in the implications of the sensory functions for the behavior of the animal under study. That the study of the sensory systems can become a meeting ground for the psychologist and the physiologist is made evident in *The Senses*, a book intended for both the student and interested layman. Lowenstein takes a broad view of both the psychological and physiological problems involved in the study of the senses of animals and man.

Lowenstein dispenses with the classical view that there are five senses and substitutes for it the proposition that animals (man included) respond to three basic types of energy: electromagnetic, mechanical and chemical. Various receptor organs, such as eyes, ears, noses, and the skin have become specialized for the conversion of this energy into nerve impulses. Upon reaching the brain, these impulses somehow produce what we call conscious experience. Considering electromagnetic or light energy, he deals first with broad considerations of its nature and influence on life. Organisms have developed in the course of evolution a wide variety of photoreceptors sensitive to light from various parts of the electromagnetic spectrum. Interestingly, the standard discussion of the human eye which follows and is to be found in all elementary texts on physiology and psychology is presented in lively fashion as a tutorial session in which student and teacher

exchange information about optics and anatomy. Accounts of the visual receptor cell, the supposed mechanisms of photochemistry, the many problems posed by color vision, and the possibility of sensitivity in lower animals to kinds of electromagnetic energy such as infra-red radiation to which man is insensitive follow. It is characteristic of Lowenstein's approach that the varied and fascinating sensory capabilities of other animals are considered along with those of man. Two criticisms are possible, however. Occasionally a complex topic such as color blindness or near- and far-sightedness is treated too briefly and in a way which might confuse the layman. A second is Lowenstein's citation of British authorities to the exclusion of most others. The overemphasis on British research goes so far that the three receptor theory of color vision commonly ascribed to Thomas Young and most frequently to Hermann Helmholtz is credited only to Young.

In his consideration of sensitivity to mechanical energy Lowenstein begins with the balance mechanisms of the inner ear, skin receptors, and the sense organs of the joints and muscles. Then he takes up hearing, casting the standard anatomical and physiological material in the form of a lecture followed by a question and answer session. It gives the reader an appreciation of the complexity of problems of hearing and of the manifold responses of various species to sound waves. Even though little is known about sensitivity to chemical energy, the chapter on taste and smell succeeds admirably in presenting both what is now known and current speculation. The discussion of the taste and olfactory organs located on the bodies and extremities of some fishes and insects leaves little doubt that man is among those animals which take the least advantage of chemical sensitivity.

After a brief and too superficial chapter on those parts of the nervous system which serve the various sense organs, Lowenstein presents his "philosophy of sensation." An artist, a biologist, a physicist and a philosopher develop in discussion the view that the consciousness of a sensory experience is a private event and therefore unavailable for scientific study. For example, the relationship between the redness of a rose and a person's perception of it need not be related in any causal way to the pattern of the optic nerve impulses reaching the visual area of his brain simply because the "redness" of his experience cannot be publicly observed. In contrast, it is relatively simple to relate electrical events in the brain to the report by an individual that he saw red. This distinction between the private conscious experience and the public report by an observer is one of the most basic assumptions made today by the psychologist and sensory physiologist.

The outstanding accomplishment of the book exists in its willingness to abandon the self-centered idea that man's five senses are the only senses worth studying. The remarkable varieties of response to physical energy are too extensive to ignore; man is myopic when he examines only himself. For its size, Lowenstein's book is surprisingly thorough and his use of the fictitious tutorial, experiment, lecture, or discussion is a refreshing exception to the usual didactic style of most scientific writing. Except for minor problems of emphasis and interpretation, this fascinating account is highly recommended. —David E. Crowley

Mr. Crowley is Assistant Professor of Psychology.

Reaction and Reminiscence

John Harrison, *The Reactionaries: Yeats, Lewis, Pound, Eliot, Lawrence. A Study of the Anti-Democratic Intelligentsia.* Schocken Books, 1967, $6.00.

In 1946, George Orwell wrote: "The relationship between fascism and the literary intelligentsia badly needs investigation, and Yeats might well be the starting point." John Harrison's new book is at last such a study. In it he examines what he calls "the strange and disturbing phenomenon that five of the greatest literary figures of the century, W. B. Yeats, Wyndham Lewis, Ezra Pound, T. S. Eliot, and D. H. Lawrence, were attracted by Italian and German fascism before the Second World War and in Pound's case, during and after the war."

Harrison betrays his unhappiness, almost embarrassment, in writing this book and bends over backwards to understand, even sympathize, with the political naïveté and philosophical confusion often exhibited in these writers' overt attempts to influence their society. Yeats's aristocratic snobbery, Lewis's cynically narrow view of human nature, Pound's absurd economic theories and blatant anti-Semitism, Eliot's insistence that only an authoritarian society provides the setting for the production of great art, and Lawrence's blind indictment of materialism and the machine receive scholarly, deliberate, and dispassionate treatment in this book. Harrison does have opinions, nonetheless, and his style is to scold angrily when his own patience is tried beyond reason. On Lewis's claim that it is in the best interests of the people to establish a fascist society in order to realize their potential resources, Harrison replies with exasperation: "Lewis is in a hopeless muddle here. How can people be thrown back on their own resources if society is rigidly centralized, and all responsibility for government removed from the masses and put on to a ruling class?"

In the first chapter the author leads us through the complexities of nineteenth-century European political theory, which he claims is the source of the anti-democratic sentiments of these writers. There is a much necessary oversimplification here, but to my mind some serious omissions. A thorough discussion of T. E. Hulme's combination of aesthetic and political philosophy, especially in his seminal essay "Romanticism and Classicism," would be in order. Written in 1913, it violently attacks the humanist and enlightenment view of man and advocates that both poetry and life be "un-romantic," formalistic in structure, disciplined and precise. This prescription became a stylistic manifest for Pound and Eliot in the early years and for Yeats after 1916.

Each of the following chapters is devoted to a single author. Harrison quotes generously to give the reader a sense of the writer's mode of thought and methods of argument and relates them to each other by use of selective contrasts and comparison. This strategy works especially well for an investigation of this type, but it creates problems. In his zeal to illustrate he often ignores the important elements of tone, voice, and the internal relations within works. Harrison is at his best, however, when he compares and contrasts general ideas and influences. He shows how Yeats's distrust of democracy stems from fears about the ability of the masses to maintain a level of culture con-

ducive to art. Yeats saw hope in the aristocratic ideal, and in the stability of the traditions of noble families, which he celebrated in the poems on Lady Gregory's household and also in his versions of the Renaissance and Neo-classical "house poem." Harrison nicely distinguishes between Yeats's and Pound's objections to democratic government, which for Pound arose from an almost pathological hatred of finance capitalism. He rightly emphasizes Pound's essential humanity and his sympathy for the ordinary man, qualities seldom observed in the other four authors.

In summing up, Harrison cites these five writers' fundamental desire for political and social stability, order, and permanence as necessary conditions for great art. It seems to me that this impulse transcends mere politics and reveals itself in the mythologies of these writers. Yeats's cosmology, Eliot's Anglo-Catholicism, Lewis's and Pound's faith in the state, and Lawrence's devotion to the life impulse reflect attempts to create imaginatively an objective order of value within which to write and by which to measure truth and explain human destiny. The political thinking of these writers, which Harrison discusses so well, can be seen finally, I think, as one facet of the artist's perpetual "rage for order." —Donald C. Mell

Mr. Mell is Assistant Professor of English.

Knut Hamsun, *On Overgrown Paths*, Paul Eriksson, 1967' $5.00.

Many of us remember with nostalgia reading Knut Hamsun's *The Growth of the Soil*, a book portraying the hardships experienced by a pioneer in settling a new land. It reminded us of our ancestors' conquest of this great continent on which we presently thrive in our bewilderment. Full of the grim details of the frontier, the book portrayed life as a series of struggles against the elements and the self, a theme still with Hamsun in the book he completed and published at ninety, three years before his death in 1952. "We are all of us on a journey to a land where we will arrive in good time. We have no reason to hasten, we take events as they occur along the way. It is only fools who grumble at heaven and hit upon big words for these events, which are more lasting than we and cannot be avoided. Yes, friend, how indeed they last and are unavoidable!"

After a dozen years of wandering about northern Europe and America during which he was a farmer's handyman, shopkeeper, streetcar conductor in Chicago, and lecturer on French literature at the University of Minnesota, Hamsun began a highly successful career as a novelist with the publication of *Hunger* (1888) at the age of twenty-nine. Though his finest work was done by 1920 when he was awarded the Nobel Prize in Literature, Hamsun continued writing during the thirties and forties, but by the time of the German invasion of Norway was living in essential retirement as occasional writer and farmer on his small estate, Nørholm, near Grimstad on the southeast coast. *On Overgrown Paths* is an oblique account of his life and thoughts during the three-year period between his arrest for treason on June 14, 1945, and the Supreme Court's sustaining of his conviction on June 24, 1948, by which time he was once again living at Nørholm, having been released after his conviction because of his "permanently impaired facilities."

In reading *On Overgrown Paths* one is constantly struck by the dubious potential in such a phrase as "impaired facilities." When he was arrested in 1945 at the age of eighty-six, Hamsun had high blood pressure, hardening of the arteries, occasional gout, was stone deaf, nearly blind, and had suffered a stroke. Yet it was only the four months he was incarcerated in a psychiatric clinic in Oslo that impaired his facilities to the extent that he almost lost his youthful capacity to enjoy and to endure life that his books constantly celebrate. On the next to the last page, he laments "Oh my permanently impaired facilities which make me so stupid," but his stupidity includes the strategem of a book that seems to move by fits and starts, but that clearly has a plan of the most devious sort, a plan that includes an exposure of himself but also of the system that maltreated him and forced such an exposure. Ostensibly an account of his days in a hospital, an old people's home, the psychiatric clinic, and the old people's home again before his trial and return to Nørholm, the book is a self-examination of how an old man stands up in the way he has chosen to walk, even how he comes to recognize that guilt which is the common denominator of us all.

Yet Hamsun gives us not merely an account of his daily experiences and thoughts, for his is the novelist's technique of using narrative to express theme. A seemingly ridiculous reminiscence of a foolish Russian trader temporarily marooned in a small Swedish town and his idiotic "Oh, my wonderful saintly Russia," an expostulation immediately undercut by a lady shopkeeper's "Homesickness has made him hysterical," leads to Hamsun's later insistence on his love of home, his native land, and his basic patriotism. He underscores this love by speaking of decades past in the Dakotas and of a girl named Bridget, who with her mother had deserted the family homestead to set up a sweets shop in town. "Imagine young Bridget's not throwing herself prostrate upon the ground and wailing when her childhood home was sold! It had a little path down into the woods, and in the trees in the woods were songbirds which were now left behind. And there was spring and flowers and heaven's sweet rain and the waving grain on a summer's day. Had Bridget forgotten all that? And the brook that ran so prettily across the earth, it too was sold. Lord God Father, the brook has been sold!" All of which reënforces his insistence in the statement for information's sake that he made at his trial. Defending his belief that not to oppose the Nazis was to bring Norway into "high rank among the Germanic lands of Europe," he went on to say: "During my relatively long life and in all the countries I have traveled in and among all kinds of people I mingled with, I have unceasingly preserved and exalted the homeland in my heart. And I intend to go on keeping my fatherland there while I await my final sentence."

Fascinating as the reminiscence of a man struggling with lonely old age, of a national celebrity accused of collaboration with the enemy, of a sage serenely amused at the scurry of contemporary life, this little book is one with a bright moment on every page. —Henry B. Prickitt

Professor Prickitt is an Old Dominion Professor and Chairman of the Department of English.

Foreign Policy: Europe—Asia, Then—Now

T. R. Fehrenbach, *F. D. R.'s Undeclared War, 1939 to 1941*, David McKay, 1967, $6.50.

Recent charges of "brainwashing," "credibility gap," and Congressional impotence in the field of foreign policy signal the approach of a presidential election year. In this light, T. R. Fehrenbach's account of America's entry into World War II is both timely and provocative. Fehrenbach, author of the best-selling *This Kind of War* (about Korea), argues that when the European War began in 1939, President Franklin D. Roosevelt's great problem was "building a new American consensus on foreign policy." As an adroit politician, "he could not afford, in his own estimation, to be unpopular, even while the world went to hell." During the next two years Roosevelt, blocked by Congressional opposition to American participation in foreign affairs and by a laggard public opinion, created "striking precedents in the use of Presidential power."

When the Nazi blitzkrieg crushed France in the spring of 1940, America reached a fateful turning point: with far-reaching decisions to aid the Allies, the country departed from strict neutrality. Moving behind the scenes, Roosevelt started making commitments to Britain "which must have eventually led to war—without revealing them to the public." As "the greatest consensus President," he did not want to fight a President's war, but the people did not realize that England, by containing a hostile Nazi Germany behind the ocean, was strategically vital to America. Consequently, Roosevelt had to convince Americans that rearmament would preserve the social and economic gains of the New Deal without leading the country into war. Even after being reelected, he feared taking a divided country into war; he knew that if he carried out his own Administration's policy of advancing the zone of American defense, he ran the risk of involving the nation in a shooting war. Although "several hundred far-seeing strategists" urged him to take the risk, he refused a role which would have brought public disfavor. The passage of Lend-lease was described, therefore, as a reasonable way to "keep the United States out of war." But in response to the exigencies of the moment, Roosevelt, on the advice of Harry Hopkins, wisely extended aid to Soviet Russia after the Nazi invasion; their great strategic mistake—their belief that the attitude of the Soviet leaders toward the West could be changed—came later. This 1941 decision, based on Allied weakness and not on ideology, "inevitably shaped the emergence of the postwar world."

Meanwhile, Washington, which never understood Japan's genuine economic needs, refused to apply military pressure in the Far East at an early date or to grant economic concessions later. Either could have prevented a war which resulted from "an almost tragic failure o diplomacy on both sides." When the intercepted Japanesef code revealed an imminent attack somewhere, Roosevelt refused advice to strike first. "At all costs—his whole policy had shown this—he had to avoid a President's war." More important than his political career, his party, or his programs was the grave danger to the country: a divided nation might not successfully wage war. Throughout 1941 public opinion polls indicated that the nation would fight only if attacked first. Fehrenbach, dismissing as "nonsense" any deliberate sacrifice of Pearl Harbor, concludes that despite the Hawaii bloodshed, "the President's course was proved correct." Unity occurred only after the sneak attack.

Considering Fehrenbach's familiarity with the extensive literature available, several generalizations are unfortunate and misleading. His opening thesis that Roosevelt recognized Munich as a geopolitical defeat is erroneous, and Harry Hopkins was not the only influential American to argue that Russia would survive the Nazi onslaught. But these shortcomings are more than offset by incisive comments on Roosevelt's war mobilization, America First, the Russian graveyard for the Wehrmacht, and the irony of Japan's defeat. And, finally, Fehrenbach clearly shows that the President failed to create a true consensus in favor of American power abroad. Perhaps Roosevelt was "too fond of popularity, or even office" ever to act in defiance of majority opinion. Considering the country's reluctance to accept responsibility, the President "acted with superb political skill." But Fehrenbach concludes, "Government by consent could not be translated forever to mean government by the Gallup Poll." The relevance of this lively account of our entry into war for the defense of freedom and democracy—a premise which the New Left revisionism denies—lies in Fehrenbach's discussion of Presidential leadership, public opinion, and national interests at a time of democratic foreign policy in crisis.

—Travis B. Jacobs

Mr. Jacobs is Instructor in History.

Stuart R. Schram, *Mao Tse-tung*. Simon & Schuster, 1967, $7.95.

John K. Fairbank, *China: The People's Middle Kingdom and the U.S.A.*, Harvard University Press, 1967, $3.95.

Few in the flood of recent books on China have been written for the intelligent non-specialist. University presses issue a stream of monographs for the benefit of the Asian scholar and commercial presses publish the eyewitness reports of those who have visited the mainland but all too often have no background in Asian affairs. The situation is improving, however, as the books here under review testify. Mr. Schram's book is by all odds the best biography yet of Mao Tse-tung. He has succeeded in rescuing Mao from the mythmakers who are at work both in the west, portraying Mao as the despot who has reduced 700 million Chinese to abject slavery, and in China itself, where he is the idol of a personality cult which threatens to make Stalin's accomplishments in this direction look like the efforts of a fumbling amateur. Yet despite the propagandists of Washington and Peking, Mao is not an incarnation of all China. Much about him is in the Chinese tradition, but he has brought something new to his country. No longer is the old description of the Chinese as the "most rebellious and least revolutionary of peoples" true. China has since the 1920's been in a continual state of revolution, against foreign powers and against her own Confucian past, and Mao has both ridden the revolution and helped to guide its direction.

Yet his road to power was far from smooth, and Schram

is particularly good at detailing the ways in which Mao kept at bay both his friends and enemies in the past—not only the Kuomintang, which sought to destroy him, but also Moscow, which wanted to use the Chinese revolution for Russian aims, and Mao's own Communist rivals for power in China, who distrusted his plans to build a Marxist revolution based not on the proletariat, but rather on the hitherto apparently apathetic peasantry in the countryside.

Students of Marxism for years have debated whether Mao is "original" (that is, whether he adds anything new to the Marxist-Leninist canon) in his reliance on the peasantry. As Schram aptly points out, much of this is beside the point; his real originality comes in his sensing, forty years ago, the sheer human force of the peasants, in assessing their potentialities, and in recognizing that the peasant question, which is essentially a question involving human beings, was the key to the revolution. And today, within the totalitarian structure of China, this old humanist core remains; central to Maoism is a belief in the potentialities of the human spirit, its ability (properly led) to overcome any obstacles which stand in its way, whether they are the obstacles of foreign aggression, or simply the lack of the training and technological skills necessary to modernization. This helps make Maoism the influence it is today—this belief that the unchained human spirit, which is the motive force of history, exists now in its purest form not in western capitalism, or in Soviet revisionism, but among the peasant masses of Asia, Africa, and Latin America, and it is these masses who will determine the future course of world history.

What are we to do with this China that Mao is building? Professor Fairbank, the dean of China scholars in this country, addresses himself to this question. His answers will please neither the optimists, who believe that only American paranoia is responsible for keeping Peking from behaving with sweet reasonableness, nor the cold warriors, who see Mao as today's Hitler, and call for a preventive war against him (as a local newspaper recently did).

Throughout his book, Fairbank warns of the dangers that will last as long as we and the Chinese continue to see each other in mythological terms. To us, Peking is part of a vast "communist conspiracy," and our myopia is matched by Peking's world view, which simplifies the complex processes of history into terms which are suitable only for a child's Marxist primer. As long as we base our policy on such beliefs, we are playing Mao's game. He needs an external enemy, an imperialist villain, to help unify his country. Until 1945 the Japanese played the part admirably, invading an unfamiliar country in a spirit of blindly militarist anti-communism, thereby making possible communism's triumph; since then we have too willingly assumed this role.

It is worth remembering, as Fairbank points out, that no matter how successful China's modernization, she will always remain a country in which population is pressing on resources. Nothing we do or do not do is likely to change this. But there are steps we can take which will both ease her growing pains and diminish the likelihood of a conflict with her, and they are steps which will not mean abandoning our interests. Containment and cooperation are not mutually exclusive policies; the author reminds us that their interaction is of the essence of diplomacy. It is a lesson we are just beginning to learn in our dealings with the Soviet Union, but we are still a long way from this wisdom as far as China is concerned.

—Nicholas R. Clifford

Mr. Clifford is Assistant Professor of History.

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Author	*Title*	*Price*	
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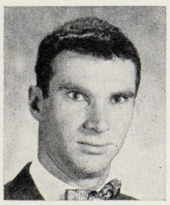
(*Continued from page 6*)
Boston University. He has also served as organist and choirmaster at All Saints' Church in Brookline, Massachusetts.

Philosophy



EUGENE D. SAPADIN
M.A., Harvard
Instructor

Mr. Sapadin returns to his alma mater, where he had previously been an Instructor in Philosophy during the fall of 1966. A member of Phi Beta Kappa, Mr. Sapadin was a teaching fellow at Harvard for one year and is completing his graduate work at Claremont.

Religion

NORMAN C. NELSON
Th.M., Princeton Theological Seminary
Lecturer and Assistant Chaplain

A graduate of Westmont College, Mr. Nelson undertook graduate study in Philosophy at the University of California at Los Angeles and received his B. D. degree from San Francisco Theological Seminary. An ordained minister of the United Presbyterian Church, he served as assistant minister at the Ojai Presbyterian Church in 1965–66.

CYRIAC K. PULLAPILLY
M.A., DePaul University
Instructor

A native of Kerala, India, Reverend Pullapilly received his bachelor's degree from St. Joseph Pontifical Seminary in Alwaye, India. An ordained Catholic priest, he is completing his doctoral dissertation on *The Legacy of Caesar Baronius* at the University of Chicago and has taught at Illinois State University. He is the author of four books in India and has contributed articles to several periodicals there.

DIVISION OF FOREIGN LANGUAGES

French

JACQUES M. KROUCHI
CAPES
Visiting Assistant Professor

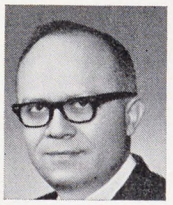
A native of Paris, M. Krouchi received his license es lettres from the Sorbonne and holds the diplôme d'Etudes Superieures and C.A.P.E.S. in English. He taught at the Lycee-Orleans in 1965 and at the Lycee-Meaux from 1965–67.

German

WALTER M. HURLEY, JR.
M.A., University of California at Berkeley
Instructor

Mr. Hurley did his undergraduate work at the College of San Mateo and the University of California at Berkeley, where he was elected to Phi Beta Kappa. He studied at the University of Freiburg, Germany, in 1964–65. He received his master's degree at Cornell, where he taught before coming to Middlebury.

Russian



ROBERT L. BAKER
Ph.D., University of Michigan
Associate Professor of Russian and Dean of the Russian Summer School
Acting Chairman

Mr. Baker did his undergraduate work at the University of Colorado, where he was elected to Phi Beta Kappa. He earned both his master's and his doctorate at the University of Michigan. He attended Leningrad State University as an exchange student and for the past seven years was a member of the faculty of Indiana University, where he was also director of the NDEA Russian Language Institute. Mr. Baker has contributed several articles and reviews to linguistic journals.

Spanish

NORA S. WRIGHT
M.A., Middlebury
Instructor

Miss Wright took her undergraduate and graduate work at Middlebury. She has also studied at the New York University Graduate School in Spain. Before beginning her teaching career at Western College, she served as secretary to the director of the NYU School in Madrid from 1963–66.

SOCIAL SCIENCE DIVISION

History

CRAIG C. MURRAY
M.A., Columbia
Instructor

Previously an instructor at the University of Pittsburgh, Mr. Murray received his bachelor's degree from Stanford, where he also did graduate work in Philosophy. He is now completing work on his doctorate at Columbia.

Psychology

ROBERT J. LAVALLEE
Ph.D., University of Vermont
Visiting Assistant Professor

Mr. Lavallee received his bachelor's, master's, and doctorate degrees from the University of Vermont, where he served as an instructor in the Evening Division. He is engaged in research on behavior patterns.

Sociology

RUDOLPH K. HAERLE
Ph.D., University of Chicago
Associate Professor and Chairman

Mr. Haerle returns to Middlebury, where he taught from 1962 to 1966. This past year he has been senior research sociologist and project director at the Center for Urban Education in New York. He received his bachelor's degree from Dartmouth and his master's and doctor's degrees from the University of Chicago. He has also taught at Wilson Junior College. He is co-author of a chapter in *The Educational Crisis and the Middle School Plan.*

HENRY PANG
M.A., University of Arkansas
Instructor

Mr. Pang is completing his doctorate at American University. He comes to Middlebury from the University of Wyoming, where he has served as an instructor in Sociology for the past two years. Previously he was an instructor at Russell Sage College. He is the author of several articles on anthropology-sociology studies.

NATURAL SCIENCE DIVISION

Biology

DUNCAN J. MCDONALD
M.A., Harvard
Visiting Professor

A former director of the Genetics Department of the Atomic Bomb Casualties Commission in Japan and an expert in locust control in the Middle East and East Africa, he has served as Visiting Professor at St. John's College, the University of Puerto Rico, the University of Peshawar in West Pakistan, and Dartmouth. After receiving his Bachelor of Science degree from McGill University, he undertook research in the genetics of skin transplantation as a Rhodes Scholar at Merton College, Oxford. He has also served as special scientific officer for the United Nations Desert Locust Control Project in East Africa and has been research officer for locust control in India and Pakistan.

GEORGE B. SAUL, 2ND
Ph.D., University of Pennsylvania
Irene Heinz Given and John LaPorte Given Professor in Pre-Medical Sciences

Mr. Saul received his bachelor's and master's degrees in Mathematics and his doctorate in Zoology at the University of Pennsylvania, where he served as an assistant instructor for two years. Prior to his being named to the newly-endowed chair in Pre-Medical Sciences at Middlebury, he was an Associate Professor at Dartmouth, where he had been a member of its faculty since 1958. He has done research in radiation, biochemical developmental genetics, and extranuclear inheritance at the University of Zurich and at the California Institute of Technology. He received several National Science Foundation grants for his work on mormoniella and has published more than a dozen articles.

Chemistry

Picture not available

DAVID B. LEDLIE
Ph.D., Massachusetts Institute of Technology
Visiting Assistant Professor

A graduate of Middlebury, Mr. Ledlie received his doctorate in Organic Chemistry at Massachusetts Institute of Technology, where he was a teaching assistant. He has also been a post-doctoral research associate at Wayne State University, and he has collaborated with Dr. Herbert House on *Modern Synthetic Reactions.*

CHARLES W. J. SCAIFE
Ph.D., Cornell
Assistant Professor

Recently a National Science Foundation Postdoctoral Fellow at the University of York, England, Mr. Scaife received his bachelor's and doctor's degrees from Cornell. He has written technical articles on his work in Borazine Chemistry and Vibrational Spectroscopy for Chemical and Engineering journals.

Geology

ROGER LAURENT
Ph.D., University of Geneva
Assistant Professor

A native of Geneva, Mr. Laurent did his undergraduate and graduate work at the University of Geneva, where he has been a member of its faculty this past year. His research has centered on metamorphic rocks in the Alps, and he has written papers on mineralogical and petrographical studies and dating by radioactivity.

Physics

JOHN S. RIGDEN
Ph.D., Johns Hopkins University
Associate Professor

Mr. Rigden received his Bachelor of Science degree from Eastern Nazarene College, where he has taught for six years, the last three as Associate Professor and department chairman. He served as a Harvard Research Fellow in 1960–61 and during the past year as a Research Fellow at Harvard Project Physics. He has published several articles on microwave spectroscopy.

Physical Education for Women

FAITH GULICK
M.A., Mills College
Assistant Professor

Miss Gulick has been teaching choreography at Connecticut College, where she was also administrative assistant to the director of the School of Dance. She received her bachelor's degree in Music from Connecticut College before doing her graduate work in Dance at Mills College. She was a dance teacher in Westchester, New York, and has also taught as an Assistant Professor at Colby College.

Physical Education for Men

JOHN F. BOWER
A.B., Middlebury
Instructor

While at Middlebury, Mr. Bower participated in world championships as a member of the U. S. Nordic F.I.S. Teams in 1962 and 1966, and as a member of the U. S. Olympic Nordic Team in 1964. He was Junior National Combined and Cross Country Champion in 1958, N.C.A.A. Nordic Combined Champion in 1961 and National Nordic Combined Champion in 1966 and 1967. He was in Europe with the U. S. National Nordic Squad in 1967 and has been named to the U. S. Olympic Nordic Training Squad preparing for the 1968 Winter Olympics. Mr. Bower is currently completing requirements for his master's degree at Springfield College. In 1968–69 Mr. Bower will take on additional responsibilities as Varsity Ski Coach and Assistant Track Coach at Middlebury.

MILITARY SCIENCE AND TACTICS

CAPTAIN HERBERT E. KOENIGSBAUER, JR.
A.B., Bowdoin
Assistant Professor

After graduating from Bowdoin, Captain Koenigsbauer took the Armor Officers Basic Course at Fort Knox, Kentucky. He has served as Platoon Leader and Troop Executive Officer with the 2nd Squadron of the 4th U. S. Cavalry in Schwabach, Germany, and as Company Commander, First Training Brigade, U. S. Army Training Center Armor at Fort Knox. He comes to Middlebury after a tour of duty as Infantry Training Adviser in Duc My, South Vietnam. He holds the Bronze Star Medal and medals for Vietnam service and campaign.

CAPTAIN ANTONIO R. VILLASENOR
A.B., University of California at Los Angeles
Assistant Professor

Captain Villasenor has attended Officers Candidate School and taken Airborne Training at Fort Benning, Georgia. He has served as Training Officer of "A" Company and Company Commander of Headquarters Company of the 1st Battalion, 1st Brigade, Fort Ord, California. He comes to Middlebury after a tour of duty as Assistant Battalion Adviser in the 7th Division of the Army of the Republic of Vietnam, Kien Hoa, Vietnam. He holds the Bronze Star Medal, the Combat Infantry Badge, the Cross of Gallantry, the Parachutist Badge, and Vietnam Service and Campaign Medals.

One of the more formidable tasks confronting Middlebury is to attract a brilliant faculty in those disciplines which need graduate assistants or the resources of large metropolitan centers, such as museums, theatres, and libraries. We should not pretend to offer inaccessible opportunities and facilities. What we must do instead is to establish as a challenge and an opportunity what can be uniquely ours. These goals are eloquently stated by a new colleague in his letter of resignation to the university with which he had been associated for many years:

"I have chosen to join a Faculty which is vigorously confronting the difficult problem of defining the role of the rural liberal arts college in a predominantly urban society. The opportunity to be a part of this venture and to build a vital curriculum is the sort of challenge which is particularly attractive to me at this point in my career.

"While I am deeply grateful for my years [here] and shall miss my students and colleagues, Middlebury College, by virtue of the uncertain but rich possibilities of its future, offers a life which demands my participation."

the student's place within the college

By John Peter DeYoe, '69

On September 19, 1967, President James I. Armstrong announced the formation of a Commission on Student Life at Middlebury College composed of three deans, three faculty members, and four students. The Commission's purpose will be "to submit recommendations to the President which the Commission believes may improve the living experience of our students and hence strengthen education at Middlebury."

In a letter sent to each member of the Commission, the President wrote that "the attitudes of students today are obviously a product of the society in which they find their being, and there is no possibility—nor indeed desirability—in seeking to sever them from their own origins and their own contexts." Dr. Armstrong emphasized that "there is every reason for the College to re-examine its conventions, its customs, and its rules to see whether they make sense as guidelines for student life today." The ten member Commission will examine four areas of student life at Middlebury: student social regulations including visiting hours, the administration of the residence rule, student organizations and student responsibility, and the participation of students in policy-making and academic decision-making.

The Administration will be represented by Dean of the College Dennis O'Brien, chairman of the commission; Mrs. Elizabeth Kelly, Dean of Women; and Dr. Bruce B. Peterson, '56, Dean of Men. Faculty members serving on the Commission are Dr. Howard M. Munford, '34, chairman of the American Literature Department; Rudolf K. Haerle, Jr., chairman of the Sociology Department; and Dr. Frederick C. Cabot, assistant professor of English who was a senior tutor at Harvard University. The Commission's four student members were chosen to represent different viewpoints and are all, in

COLLEGE PARK, Md.—The Congress of the National Student Association adopted almost unanimously a resolution calling for a sweeping increase in "student power" on the nation's campuses.

The basic viewpoint of the supporters of the resolution was stated by Charles Jeffers of the University of North Carolina, who said: "We should no longer adhere to regulations either on campus or in society unless we participate directly in making those decisions."

The New York Times, August 21, 1967

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the words of Dean O'Brien, "very much their own people." Chosen from the Class of 1969 are Susan Shattuck, Gladwyne, Pennsylvania; Francis Chin, Charlestown, Massachusetts; and Gilbert Kujovich, Gettysburg, Pennsylvania. Representing the Class of 1970 is Barbara Ottinger of Basking Ridge, New Jersey.

The idea of a commission to take an introspective look at Middlebury draws on the experiences of other educational institutions. For example, in November, 1966, Brown University President Ray L. Heffner appointed a nine member Advisory Committee on Student Conduct which he asked to "examine the relationship between student conduct and the proper atmosphere of a university." After conducting an extensive survey which determined students' attitudes towards social regulations and student behavior patterns, the Brown Committee formulated a working philosophy and then proceeded to make twenty-eight specific recommendations relating to student life at Brown.

Before Middlebury's own Commission submits its recommendations to President Armstrong it will also have to gather information and agree on common objectives. It seems to me that the Commission cannot escape coming to grips with one key question: what should be the student's place within the College? In answering the above question the Commission will be forced to turn to the present and ask where exactly does the student stand now—what powers and responsibilities does he hold at present? Thus to help the Commission with its homework, the remainder of this article will attempt to describe the place of the student within the College. The subject is not merely academic, for the demands for "student power" are insistent.

I find it necessary to formulate an operational definition of the college; that is, how the institution works. The traditional definitions of the college as a "community of scholars" or an organization of competing interest groups (administration, faculty, students, trustees) contribute little towards understanding the place of the student.

"Complex organizations in American society are bureaucratized, and the schools are no exception," declares Professor Ronald G. Corwin in *A Sociology of Education*. Thus I believe it accurate to describe the college as an essentially bureaucratic organization consisting of three sectors or "distinctive parts." In other words, there are three general types of activities that are carried out within a college. What are these three types of activities? What part does the student play within each of the three sectors?

The three sectors can be called the academic sector, the institutional sector, and the supporting sector. Briefly, the function of each sector is as follows: in the academic sector the transfer of knowledge from teacher to student takes place according to definite and orderly patterns; the institutional sector is concerned with the well-being of the entire institution—keeping it running smoothly and planning for the future; the supporting sector administers to the student in his non-academic life at the college.

The academic sector is what college is all about. One comes to college to learn and to be liberally educated. What one learns—the curriculum—is determined by what society judges should be taught. Thus "it isn't a question of what the College needs from society, but what society needs from the College" (in a booklet published by the Middlebury College Challenge Fund). A complex technologically and scientifically oriented society requires extensive knowledge in many fields. The College's curriculum mirrors society's need for extensive knowledge. Middlebury has two dozen distinct academic departments. Even within these departments knowledge is subdivided further so that one does not major merely in political science, for example. One may specialize in American political institutions, international relations and foreign policy, or comparative government.

The machinery which regulates the transfer of knowledge from teacher to pupil is institutionalized and very, very hard to change. Even a faculty committee, the Faculty Educational Policy Committee, could not persuade the Faculty to make changes in the degree requirements and the five course rule. While the outward professions of the Faculty are "to give the student a sense of a part in his own destiny," the prudent student learns to passively accept knowledge. As one Middlebury professor told me, "All we're really asking from the students is obedience." Thus the role of the students in the academic sector is minor. Students must choose for themselves what discipline to study, but they have no power to change the content of the curriculum or to alter the machinery of the learning process.

In the second sector, the (*Please turn to back cover*)

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THE STUDENT'S PLACE

(*Continued from page 19*)

institutional sector, the student's place is again relatively minor. The institutional sector includes those activities that keep the College running, from maintaining a campus mail service to planning the investment of endowment funds. THE NEWS LETTER, which keeps alumni and alumnae informed about the College and the parents' magazine—*Your Family and Middlebury*—provide an essential function. Without these publications much of the interest of alumni-ae and parents would be lost and the College would suffer. The College's business administration staff, unknown to students unless they fail to pay their bills, keeps the College on sound financial footing. These activities, and many more that could be listed, contribute to the well-being of the College as a whole.

The student's place within the institutional sector is again of small stature. He has little interest and experience to be in a position of deciding what course the College will follow as an institution. And he is here for such a short time that he has no place in the administrative machinery that keeps the college going on a day-to-day basis. Hence it is only logical that the student plays no great role in controlling the institution.

It is in the third sector, the supporting sector, that the student's place is significant. The supporting sector encompasses those activities which administer to the student in his non-academic life. Included in this sector are the feeding and housing of students, entertainment, and recreation. These are the activities that most concern the student. Consider the Board of Governors, one of Middlebury's major organizations. The student members of the Board's committees are allowed with administrative financial support almost free rein in providing cultural and recreational activities for Middlebury students. Or consider the fraternities, which demonstrate the student's capacity to assume responsibility for food, housing, entertainment, and social life. It is no accident that one of the most powerful students on campus is the head-waiter in Proctor Hall, who can distribute waiting jobs and who has the authority to remove a student from the dining hall.

We may conclude that the student's place within the College is most significant in those areas that most affect his living conditions for these are the areas that most personally concern him. In the academic and institutional sectors either society or the short duration of his stay here preclude his taking a significant part in academic matters or the running of the institution. Thus the agitation on the part of Middlebury students has not been for representation on faculty committees or the right of student examination of the budget but rather for changes in dormitory visiting hours and automobile regulations.

It is a reasonable prediction that Middlebury's Commission on Student Life will not call for any significant change in the so-called power structure. Rather it will most likely recommend more student control, or at least more consultation between students and administration, over those matters that most concern students. Middlebury will follow the lead of the Brown University Committee which concluded that "those affected by student conduct policies and procedures ought to participate significantly in the making and in the enforcing of these policies." Meanwhile, while we wait for the Commission's recommendations, "student power" will remain a slogan without much punch. The powers-that-be are in no danger of students overrunning the administration buildings and seizing control. It's just not in the cards.

WINTER SPORTS SCHEDULE

1967–1968

BASKETBALL: Dec. 2, Trinity*, Dec. 6, Vermont; Dec. 8, Bowdoin*; Dec. 13, St. Michael's*; Dec. 15, Clarkson; Dec. 16, Brandeis*; Dec. 27–29, Central Conn. Tourney*; Jan. 6, Wesleyan; Jan. 12, M.I.T.; Jan. 17, St. Michael's; Feb. 2, Clark*; Feb. 3, Springfield*; Feb. 7, Norwich*; Feb. 10, Hamilton*; Feb. 14, Williams; Feb. 17, Union; Feb. 21, Amherst*; Feb. 23, Norwich; Feb. 28, Vermont*; Mar. 1, St. Lawrence; Mar. 2, R.P.I.*

HOCKEY: Nov. 24, MacDonald*; Nov. 25, C.M.R.*; Dec. 2, Bowdoin*; Dec. 8, Dartmouth*; Dec. 9, Army; Dec. 13, Norwich; Dec. 15, St. Lawrence; Jan. 6, A.I.C.; Jan. 10, R.P.I.; Jan. 13, Williams; Jan. 17, Vermont*; Feb. 2, Merrimack*; Feb. 3, Colby*; Feb. 9, C.M.R.; Feb. 10, Hamilton; Feb. 16, Norwich*; Feb. 17, Williams*; Feb. 21, New Hampshire; Feb. 23, Amherst; Feb. 28, Vermont; Mar. 1, Colgate*; Mar. 2, Hamilton*.

SKIING: Feb. 3–4, St. Lawrence Carnival, Canton, N.Y.; Feb. 10–11, Dartmouth Carnival, Hanover, N.H.; Feb. 17–18, Williams Carnival, Williamstown, Mass.; Feb. 24–25, Middlebury Carnival, EISA Championships, Middlebury College Snow Bowl.

Freshman Basketball: Dec. 6, Vermont; Dec. 13, St. Michael's*; Jan. 10, Dartmouth*; Jan. 17, St. Michael's; Feb. 1, Vermont*; Feb. 2, Norwich; Feb. 10, Norwich*; Feb. 14, Williams; Feb. 17, Union; Feb. 21, Amherst*; Feb. 28, Vermont*; Mar. 2, R.P.I.*.

Freshman Hockey: Dec. 1, Northwood; Dec. 8, Dartmouth*; Dec. 9, Norwich*; Jan. 6, Northwood*; Jan. 13, R.P.I.*; Jan. 17, Vermont*; Feb. 2, Norwich; Feb. 3, St. Lawrence*; Feb. 7, Dartmouth; Feb. 10, Deerfield*; Feb. 14, Williams; Feb. 20, Vermont.

*Games away